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BY VELINO SHIJE

HUNTING CEREMONY

PUEBLO TRIBES AESTHETIC GIANTS, INDIAN ART REVEALS

By Alexander Hogue

To many people there still exists the bogey man Indian of the misinformed fiction writers of former times. For generations we have been reading the false statements of these fictionists and believing them. But, thanks to a few great figures who have had the courage to defend him, we are slowly gaining an understanding of the red man's nature, and slowly realizing that he is an aesthetic giant. Material advancement has nothing to do with this quality. The aesthetic nature is purely spiritual. From it come painting, sculpture, music, poetry and drama—fields of artistic endeavor in which the Indian excels.

As a hangover from the preceding generations of misinformed whites, there are still those among us "Americans" who assume the "I know" attitude as they behold the work of the Indian artists and craftsmen, and often say: "How like the work of a child!" Yet the original Americans, in the application of the aesthetic instinct, so far surpass such people as to put them to shame.

Sophisticated Art

It has always been admitted that the highly-developed art of the Chinese and Japanese is the last word in sophistication but it is very little more so than the art of our own Pueblo Indians. The sophisticated art is that in which a standard of excellence and simplicity is main-

tained throughout. It comes from people who take life more seriously and less calmly than we. Little by little through the centuries they add to the knowledge and skill of their race until the artistic instinct is to all a virtue inborn. Since religion is their life, all acts must be attended with prayer and supplication. Symbolism results, and symbolism means art, especially that side of it which has to do with design. Religion, utility and beauty go hand-in-hand. In light of this, it would be wise for the pseudo-sophisticate to turn his critical eye inward for an appraisal.

The Dallas Art association is to be commended for bringing to Dallas for the first time an almost complete but representative collection of paintings by the native Indian artists of the Pueblo tribes. Painting on paper in water color and tempera is a new experience for these men. It began on a small scale about nine years ago, when the School of American Research and the Santa Fe Museum urged the Indians to see this medium in applying their symbols and designs to the depiction of Indian life. The movement has grown until today there is a complete school of Indian painters whose work is in demand at the greatest museums.

Pitiful Specimens

Ocasionally some poor misguided fellow comes to Dr. Hewett or to Mrs. Van Stone at the museum hoping to exhibit his work done in oils after the white man's manner. To us they are pitiful specimens—just as pitiful as we are to the Indian when we attempt to ape his ways. But they won't be misguided long. The museum policy is to refuse to show such work, and the artist is sent away with the promise that work done in his own traditional manner will be shown and pushed.

Those in power at Taos have not been so uncompromising and, as a result, two Taos tribesmen are turning out the kind of stuff we see done in show windows. Their work is atrocious, yet many people buy it in preference to the superb paintings now being shown at Fair Park gallery.

Awa-Tsireh was one of the first to enter this field of artistic endeavor and consequently his reputation is somewhat more extended than that of the others. The dexterous placing of figures and balance of line and color in his "Corn Dance" is masterful indeed. The great prayer plume is a line which is juxtaposed by the placing of the drummer and singers on the right. The heavy mass formed by the singers is relieved by the koshare, or departed spirit, to the extreme right. There are composition lines which form three pyramids apexing in the prayer plume and other lines which flow and wind through the composition in a beautiful rhythm. Now I ask you—could a child do that?

Hand, Head and Heart

In addition every detail of symbolical costume is present even though it has been simplified to the limit. If painting is the art of using essentials only and omitting unnecessary detail, then the Indian artists are among the world's greatest masters. It even seems that Ruskin might have had them in mind when he said, "Fine art is that in which the hand, the head and the heart go together."

Our own artists have attained third dimension or perspective by means of the vanishing point and by establishing planes by means of color. But not so the Indian. Distance in his paintings is indicated by position of objects in the picture space. To illustrate, take "The Snake

Dance," by Ogwa-Pi. The figures in the background are just as large as those in the foreground, yet their distance from the bottom edge of the picture space indicates that they are in the background. The viewpoint is similar to looking down on the ceremony from the top of a house—and this may be the origin of the method which is common to primitive peoples. It is even present to some degree in medieval tapestries and paintings. A painting worked out on this principle is primarily a design. Some of these Indian paintings remind one of a brilliant blanket when viewed from a distance.

Stolen Ideas

Many of our outstanding artists freely admit that they have gained much by their contact with the Indian. Others who are less sincere have stolen their ideas in painting, as well as in sculpture, from the Indian and native African art. Then they call themselves modernists and claim they have no tradition. Still, the greatest and most sincere men in this school of modern art expression admit without hesitation the source of their inspiration. It is they who will leave a lasting contribution to the world of art.

I hope in the future to see a showing in Dallas of some of the native African art that is creating a sensation wherever it is shown in various parts of the world. It is good for us to have preconceived notions seared by the burning reality of the thing itself.

Superficial observation will not offset doubt, so stay and strive for the Indian viewpoint, go back again and again to the Fair Park exhibit, and you will soon find these paintings have captured your fancy and broadened your artistic horizon.

Deer, buffalo and snake dances and games, hunts and symbols are depicted in the work of these ten men from the Pueblo tribes: Awa-Tsireh, Ogwa-Pi, Richard Martinez, Julian Martinez, Tonita Pena, Santiago Cruz, Tse-Ye-Mu, Patricio Toya, Otis Polelonema and Ma-Pi-Wi. This exhibition is open daily to the public through February 26.

Alexandre Hogue is to speak on the "Art of the Pueblo Indian" at the exhibition of the art of these peoples at Fair Park art gallery Sunday afternoon at 4 o'clock. This lecture is open to the public, and if one has but given the show a glimpse it is evident that each piece needs a great deal of explanation if one is to be satisfied. Mr. Hogue not only has lived in the Indian regions, but has learned part of their symbolism and understands the motives of the race with an amazing sympathy and perception.—*Dallas Times Herald.*

MUSEUMS AND GALLERIES

Meteorite for Arizona Museum

The Arizona State Museum has been presented with one of two meteorites found on the Hualpai Indian reservation. It weighs 287 pounds. The other meteorite went to the Smithsonian Institution.

New Museum for Worcester, Mass.

In addition to its splendid art museum, Worcester, Mass., is to have a museum of the arts of metal working. The plans call for a four story structure, 50 x 190 feet, built of glass and steel. The John W. Higgins collection of arms and armor will be housed in the museum.

Art Museum for Oregon University

The plans are completed for the $150,00 art museum for the University of Oregon. The museum is to be a memorial to the late President Campbell and will be built of tapestry brick in Romanesque style.

Boston Museum of Fine Arts

The Museum of Fine Arts, Boston, closed the year with a deficit of $11,310.63. The sum of $180,000 was expended last year for additions to collections. The attendance was 351,775.

Arizona Museum Art Exhibits

The Arizona Museum, Odd S. Halseth formerly of Santa Fe, director, has had its first art exhibit. From February 10 to 25 it housed the exhibit of the Print Makers Society of California, and March 5 to 19, the annual spring show of the Phoenix Fine Arts Association.

Metropolitan Museum of Art

The 58th annual report of the Metropolitan Museum of Art brings many interesting figures. The Museum has now 13,143 annual members who paid in dues last year $142,145. The total number of visitors to the main building last year was 1,209,176 and to The Cloisters 38,545. The Sunday visitors numbered 403,946. The free concerts were attended by 62,862. The cost of maintenance of the Museum last year was $1,388,712.45, leaving a deficit of $588,882.33 which was made up of other funds. The total receipts were $3,738,341.78. Of the receipts $430,000 came from public funds. More than a

million dollars was expended for salaries and wages. More than $60,000 was expended for printing.

Pennsylvania Archaeological Survey

The Wyoming Historical and Geological Society has for the past three years conducted an archaeological survey of the State of Pennsylvania.

Museum Should Be in Civic Center

Rochester, N. Y., is having the same sort of a location fight for its municipal museum that Santa Fe had in locating its Art Museum. "Museum Service," in its latest issue, advances many convincing arguments why museums should be located in the city's civic center where they are most accessible to the greatest stream of people.

Film Story of Wild Life

In the belief that wild animals will have disappeared from Africa in fifty years, officials of the American Museum of Natural History at New York have sealed 200,000 feet of film in a vacuum container and put it in the archives, where it will not be opened for half a century. The film of jungle life was made by Martin Johnson.

SOUTHWESTERN PAINTERS

Exhibit by Raymond Jonson

The Art Digest this month reproducing one of Raymond Jonson's paintings, prints the following regarding this Santa Fe artist's exhibit at Houston, Texas: "Raymond

Jonson of Santa Fe who began his artistic life with sound academic training in drawing, and who at 36 is leader of modernism in the West, has just held an exhibition at the Museum of Fine Arts of Houston. His abstractions naturally worried a lot of people. 'What is it?' and 'What does it mean?' were heard on all sides. When James Chilliman, Jr., director of the museum, got a chance he answered some of the questions by propounding another: 'Why is it that so many of us whose spirits respond to the rhythm and harmony of music, to the mood and spirit of poetry, when we stand before a painting allow our vision to become clouded by the world of associated ideas and the absurd fallacy that a painting has no meaning unless it looks like something we think we have seen? Raymon Johnson's works are efforts to analyze the world of concrete experience, to find its significance, its underlying meaning, and to express this significance and meaning in forms which in themselves are significant. To understand him one needs a mind that can think and a spirit that can feel. His work is a direct denial of the idea held by so many that the more radical forms of contemporary art cover up mediocre ability and lack of skill. Jonson can draw and he can paint.' A writer in the Denver *Echo* tells this incident of an exhibition of Jonson's paintings held there: 'I saw an Indian standing before *The Wind* and smiling. Everyone was smiling, but my native friend was not smiling in derision or in amusement. Our people are bound to standardize ideas of form; they are unable to appreciate abstract beauty. These things do not bother the Indian.' "

Dinner to Victor Higgins

Victor Higgins of the Taos Society is to be the guest of honor of the Indiana Federation of Arts Clubs, at

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Indianapolis on March 26. At the fourth annual Hoosier Salon 76 paintings were sold for $8,500. In four years the Salon has sold directly $51,500 worth of paintings.

NEW MEXICO PRIZE WINNERS

At San Antonio's second annual Competitive Exhibition of Art, prizes of $100 each were awarded among others to Oscar E. Berninghaus and W. Herbert Dunton of the Taos Society; Edward Eisenlohr and Joseph Birren who spend their summers in Santa Fe.

AMERICAN ARCHAEOLOGY

Burials in Canyon del Muerto

Earl Morris, formerly with the School of American Research, but now at Chichen Itza in Yucatan with the Carnegie Institution Expedition, reports that in the talus of the Mummy Cave in the Canyon del Muerto he found a burial containing both pottery and baskets of the so-called Post Basket Maker period. The four baskets found in the burial were unlike any found during the preceding four seasons' work in the Canyon. They were miniature carrying baskets and are now with the excellent Southwestern collections of the American Museum of Natural History in New York City.

Burial of the Calusa Indians

Prehistoric inhabitants of southern Florida may not have known the fountain of youth that the Spaniards sought in Florida, but they were an extraordinarily healthy lot, judging by bones which have been taken from a burial mound near Ft. Myers. Only one diseased bone was found in the mound, according to Henry B. Collins, Jr., anthropologist of the U. S. National Museum, who excavated at the site. Mr. Collins has just returned to Washington with 80 skulls from this mound. The skulls are pronounced those of the Calusa Indians, the tribe which first greeted Ponce de Leon and routed the youth-seeking Spaniard with a shower of arrows. The Calusa had the reputation of being cannibals and fierce warriors, but they were among the first Indians to be wiped out by the white man, and by the time of the American Revolution they were practically extinct. "Remains of

these extinct Indians have been extremely rare, and very little has been known about them," said Mr. Collins, in describing his expedition. "The skulls show that the Calusa were not particularly large or powerfully built people, as were tribes of northern Florida." A strange discovery from the mound was that only half a dozen of the 80 burials were children. Whether this means that these Indians were more successful than most tribes in raising their children, or whether babies who did not survive were disposed of in some other way, cannot be determined, Mr. Collins said. No Indian possessions were found in the burial mound, with the exception of some fragments of pottery. These broken pieces of pots and jars had been stuck in the ground all around the heads of most of the Indians, probably with some magic rite. The burial mound was outlined by a border of conch shells over two feet wide, the white shells making a sharp contrast against the black muck of the mangrove swamp. Further excavations were made in a number of large shell heaps, some of them 30 feet high, by Mr. Collins, but these kitchen dumps of the Calusa revealed no traces of cannibalism or other unusual practises.

Further Details about Maya Mosaic Disk

Turquoises and other rare and beautiful objects which were buried beneath an altar in Chichen Itza some 700 years ago have been discovered by Earl Morris, archaeologist of the Carnegie Institution of Washington, and formerly with the School of American Research. A telegraphic report from Mr. Morris states that the space beneath the altar has not been fully explored, but articles which have been removed from their hiding place under the altar prove it to be the most important cache of Maya objects known in Yucatan. A magnificent mosaic

disk, containing one thousand beautifully cut and polished turquoises, is pronounced the most elaborate and beautiful product of the Maya civilization that has ever been discovered. The altar find was made in the Temple of the Warriors, which is one of the masterpieces of Maya architecture. Each column in the temple is graven with the figure of a warrior in full regalia, and it is believed that the eighty or more warriors are all portraits of real Maya heroes. The temple, however, was built in honor of the Plumed Serpent, an important Maya deity. Dr. J. C. Merriam, president of the Carnegie Institution of Washington, and Dr. A. V. Kidder, a staff member, who excavated the Pueblo ruins at Pecos, arrived at Chichen Itza on a tour of inspection just in time to witness the remarkable discovery of the objects beneath the altar.

Field Museum at Aztec

Lacking the finances to build a museum building at the Aztec ruins, George Boundey, custodian, hit upon the novel idea of arranging the relics one finds at the ruins in the excavated rooms, thus giving the curios a natural setting. In one excavated room he has arranged the pottery, skeletons, stone implements, sandals, etc., that were found in that room. In another room he has displayed first period pottery, in another second period pottery. In one room he has left the skeleton as found and wrapped on the floor of the room, where it will be protected in the position found so that visitors will have more of an idea of the work being done. While the number of visitors at the Aztec ruins is nearly as large as at the Mesa Verde National park the amount appropriated by the government is very small, but on this small amount Mr. Boundey is doing a wonderful work in making the

ruins more interesting and building up a museum in the natural setting which will be more and more of an asset to Aztec as the ruins become known to travelers. — *Albuquerque Journal.*

SOUTHWESTERN ARTISTS

Hartley to Lecture at Denver

The Denver Art Museum is fortunate in announcing the visit next week of Marsden Hartley, one of the most distinguished contemporary American artists who has long since made a name for himself in the United States as well as in several European countries. Before going to France several years ago, he was a resident of Santa Fe where the Museum prizes are of his early paintings. Hartley belongs to that group of creative minds who have found an untiring sponsor in Alfred Stieglitz of New York—a man whose always youthful enthusiasm and profoundly human personality have had so much to do with the growing appreciation of contemporary American art in this country. At present Marsden Hartley is holding an exhibit of his latest works at the Arts club, Chicago, where his works and their creator have been received with the greatest sympathy and admiration. For the last four years Hartley has worked in seclusion in Europe, specially near Aix, in Southern France, the home of the great master Cezanne. He is internationally known not only as a painter but also as a writer on art and as a poet. His book "Adventures in the Arts," a selection of delightful and beautifully written essays, published in New York a few years ago, has found a place in almost all public libraries. A book of verse

"Twenty Poems" was published in France. His present exhibition comprises 16 oil paintings, 17 pencil drawings, 18 silverpoints, 19 watercolors and 20 lithographs. After the showing in the East this exhibition will also be brought to Denver, later in the season. A selection of drawings and watercolors, however, will be exhibited at the occasion of Hartley's visit here, next week. It is a special pleasure to announce Hartley as a lecturer here, as the presence of his sparkling and fascinating personality, combined with his profound and original ideas, will be an event of unusual significance. The theme of his lecture probably will be: "The Original Research of Cezanne." In a recent letter Hartley says that in his talk he would like to emphasize the spiritual aspect of Cezanne's attitude toward nature, certainly the rarest case in modern history of an artist preaching submission before nature. Such an idea, offered by a man of international reputation and world-wide culture, should attract anyone at all interested in the various currents of art.—*Rocky Mountain News.*

Nordfeldt Wins another Prize

"Los Cerrillos" was awarded the first prize for the best print in the twelfth annual exhibition of The Brooklyn Society of Etchers held in the Brooklyn Museum. It is by B. J. O. Nordfeldt of Santa Fe and is reproduced in the latest issue of the Brooklyn Museum Quarterly.

NEW MEXICO ARTISTS

Murals by Olive Rush

Town and Country reproduced photographs of mural

decorations by Olive Rush of Santa Fe, in an article on the country home of Mr. and Mrs. Howard Linn. "They were studied from the point of view of rhythmic balance, pattern and design and the desire on the part of the painter to carry out the forms of the room in the drawings. Miss Rush also decorated Mrs. Linn's dressing-room with bright colored jungle and undersea painting done on silver paper." Miss Rush, now in Chicago, leaves in a month or two for either Spain or Old Mexico.—*Santa Fe New Mexican.*

Chicago Buys Santa Fe Canvas

Laura Van Pappelendam, who spends summers painting around Santa Fe, has just sold one of her Santa Fe canvases, now hanging in the Art Institute's exhibition, to the exhibit in the schools and galleries of Chicago.

EGYPTOLOGY

Double - Headed Eagle in Sudan

The earliest known representation of the double-headed eagle, familiar on the coats of arms of the pre-war Austrian and Russian empires, has been discovered in Upper Egypt, according to Prof. F. W. von Bissing. The object, which is about three inches high, is carved out of a sheet of mica, and is of undoubted Sundanese workmanship, though showing Egyptian influence. It dates from about the time of the third pre-Christian millenium. However, it will be remembered that Dr. Sayce of England, when he lectured in Santa Fe, spoke of the emblem of the double-headed eagle as he had found it in his excavations at Meroe.

SUMMER SCHOOLS

American School of Prehistoric Research

The eighth annual summer term of the American School of Prehistoric Research will open at London on July 2. The program will include excursions to prehistoric sites, study of museum collections and lectures by the director, George Grant MacCurdy, and by other archaeologists.

NATIONAL PARKS

Yosemite Leads in Visitors

Almost three million people visited the National Parks and Monuments during the last travel year. Of course, the National Parks led the Monuments by a large margin. Yosemite National Park had 490,430 visitors; Platte National Park had 294,954, Rocky Mountain National Park had 229,862 and Yellowstone 200,825.

PERSONAL MENTION

Baumann in Arizona

Gustave Baumann, of the Santa Fe artist group, is spending several weeks in the Arizona desert.

Honors for Dr. Bumpus

Dr. Hermon Carey Bumpus, whose visit to Santa Fe last year will be remembered, has been elected president of the Mount Desert Island Biological Laboratory.

GIFTS AND BEQUESTS

Two Millions for Hartford Museum

The Wadsworth Atheneum of Hartford, Conn., has received a besquest of $2,000,000 through the death of Mary Catlin Sumner.

EUROPEAN ARCHAEOLOGY

Cherusci Urns Uncovered

Urns containing various implements from the days of the Germanic tribe of the Cherusci have been found by excavators near Lippe, Germany. The discoveries include a pair of sheep shears, two bronze belt clasps, safety pins, a lance head and a curved knife which was used as a razor. The finds belong to the period from the birth of Christ down to about 350 A. D.

PAINTERS AND SCULPTORS

Mural by Maynard Dixon

Maynard Dixon, the California artist, whose work has been shown in the Museum at Santa Fe, has been commissioned to paint a mural to symbolize the evolution of recorded thought. The mural is to be placed on the south wall of the reading room of the new State Library at Sacramento and the State of California will pay $9,500 for the work.

PRIMITIVE MAN

A Prehistory Chart

Professor A. E. Jenks, of the Department of Anthropology at the University of Minnesota, who expects to bring his summer class in archaeology to Santa Fe this year, has designed a chart illustrative of the chronological sequences of archaeological periods in prehistoric Europe and of typical artifacts of each period. The dimensions of this chart are three feet by four feet. The upper half is devoted to a chronological diagram of culture sequences in which the various glacial advances are represented by peaks and the interglacial periods by valleys. The associated cultures are distinguished by the varied colors of the different portions of this Pleistocene range. The several types of fossil man have their positions in the landscape indicated by guide posts.

The lower half of the chart shows drawings of characteristic implements of the successive periods, excellently delineated and clearly labelled. The selection of artifacts representative of the Paleolithic periods is very good. Limitations of space prevent an equally satisfactory display of objects characteristic of the Neolithic, Bronze, and Early Iron Ages. Nearly all of those represented on the chart come from the Scandinavian area. But the author has chosen carefully and well.

Teachers of history and of prehistoric archaeology will find that Professor Jenks' chart is a valuable aid to themselves and to their students. Ten minutes' study of this chart will fix in the mind of the reader facts which ordinarily require for their absorption hours of concentration and much thumbing of leaves of text-books.

E. A. Hooton

Harvard University —Science

PHYSICAL ANTHROPOLOGY

Children who Run on All Fours

Ales Hrdlicka, a member of the Managing Committee of the School of American Research, publishes the following in the latest issue of *Science*:

"In the last two numbers of *The American Journal of Physical Anthropology* (Wistar Institute, Philadelphia), the undersigned publishes the account, with illustrations, of eleven children who before walking upright have spontaneously developed the habit of running effectively on all fours. This is a highly interesting pheonomena of nonpathologic nature, and he would be thankful for further reliable reports. The principal points on which information is desired are as follows: 1. Race and nationality; 2. Sex; 3. Health and robustness; 4. What child in numerical order; 5. Has the phenomenon been noticed in any other child of the same parents or among relatives; 6. At what age has the child begun to run on all fours and how long has it continued. To which should be added a description, as detailed as possible, of the performance itself, supplemented when this can be done by a photograph of the child in the act. The position of the hands (whether fully open or partly closed), and of the head, while running on all fours, as well as any other peculiarities of the child's behavior, are matters of interest."

"Division of Physical Anthropology, U. S. National Museum"